

—✦ TRACER ✦—

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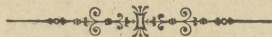
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Analytical
System of
Penmanship.

REVISED.

REGULAR EDITION CONSISTS OF NOS. 1, 2, 3, 4, 5, 6, 7.

SEE SECOND PAGE OF COVER FOR LIST OF SUPPLEMENTARY NUMBERS.



CHICAGO:

SCOTT, FORESMAN & CO.

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ANALYTICAL PENMANSHIP.

Regular Grammar Course, Nos. 1, 2, 3, 4, 5, 6, 7; Supplementary Course, Four Numbers; Elementary Course, Five Numbers; Pencil Course, Three Numbers.

These books are accompanied by a set of 36 Writing Tablets, upon which are letters five inches in height, spaced and analyzed.

In this series of copy books, three principles *only* are used in the analysis of letters and figures. It has been thought unwise to introduce a multiplicity of *elements* or *principles*, which are difficult to understand and bewildering to the pupil.

Tracing is carried through the first two numbers of each series, the principles being applied in the formation of small and capital letters, and thence into words.

These books are strictly graded and numbered, as follows:

REGULAR EDITION.	SUPPLEMENTARY NUMBERS.
No. 1, Tracing.	No. 1½, Without Tracing.
" 2, "	" 2½, " "
" 1, Without Tracing.	" 3½, " "
" 3, " "	" 5½, " "
" 4, " "	ELEMENTARY EDITION.
" 5, " "	No. 1, Tracing.
" 6, Business Forms.	" 2, " "
" 7, Ladies' Book.	" 3, " "
	" 4, Without Tracing.
	" 5, " "
	Also Nos. 1, 2 and 3, pen or pencil.
	Practical Analyses.

Copies of figures are given in each book, above No. 2.

SUGGESTIONS TO TEACHERS.

1. Each pupil should be supplied with Copy Book, Practice Blanks, good pen, and *Analytical Copy Book Cover and Blotter*, combined.

2. The Teacher should insist upon *correct position* of body, hand and book.

3. Each copy should be written upon the blackboard, analyzed, and thoroughly explained before the exercise in writing. The Analytical Writing Charts are an aid in this direction, and should be in the hands of every teacher.

4. The pupils should learn the analysis of each copy, observing the *height, width, shading* and *slant* of letters.

5. Criticise each pupil's work.

6. Place actual faults upon the blackboard, and have pupils compare them with correct forms, and point out defects.

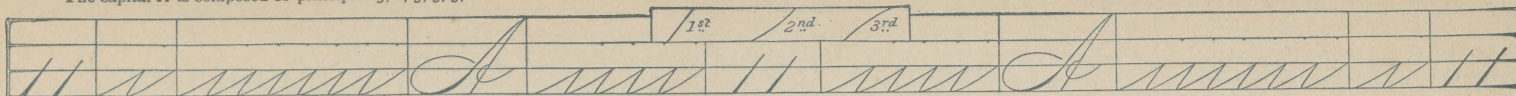
7. Books should be distributed and gathered by *Monitors* at each exercise.

8. Each written page should be examined, and marked according to *merit, improvement, etc.*

The capital *A* is composed of principles 3, 2, 3, 3, 3, 2.

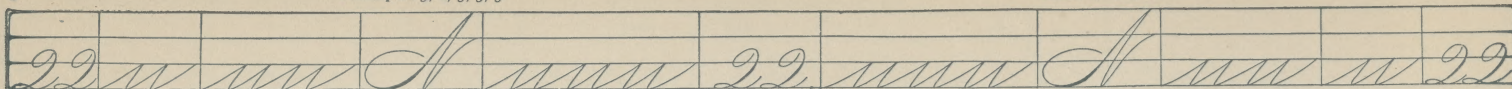
PRINCIPLES.

Commence *A* at the top. Shade below the center.



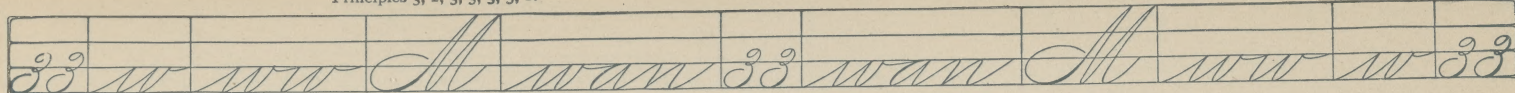
Write exactly over the copies below. Write in columns. Keep time by counting the strokes in each letter, or by counting *one* for each combination. See cover of book for full instructions.





The Capital Stem part of the *N* is similar to the first part of the *A*. Finish the *N* at $\frac{2}{3}$ its height. Make oval part of the letter one and $\frac{1}{2}$ space high.





The first three strokes of *M* are similar to *N*. The two upper points of the *M* should be one space apart.



Handwriting practice row showing the words "noon" and "H" written in cursive script, with stroke counts indicated by numbers 1 through 5 above the letters.

Please observe that the *Capital Stem* part of *H* lacks the 3rd principle in the upper part of the character. In this respect it varies from *A*, *N*, *M*, &c

Handwriting practice grid containing five rows of cursive script examples for the words "noon" and "H", each with stroke counts indicated by numbers 1 through 5 above the letters. The grid is designed for repeated practice of the cursive script.

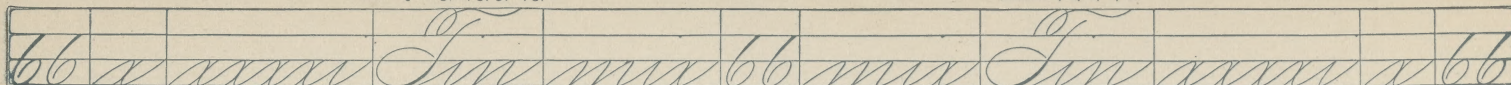
The first part of *K* should be made exactly like the *H*. The *loop* of the *K* should cross the Stem at *right angles with main slant*.

55 m me K now 55 now K me m 55

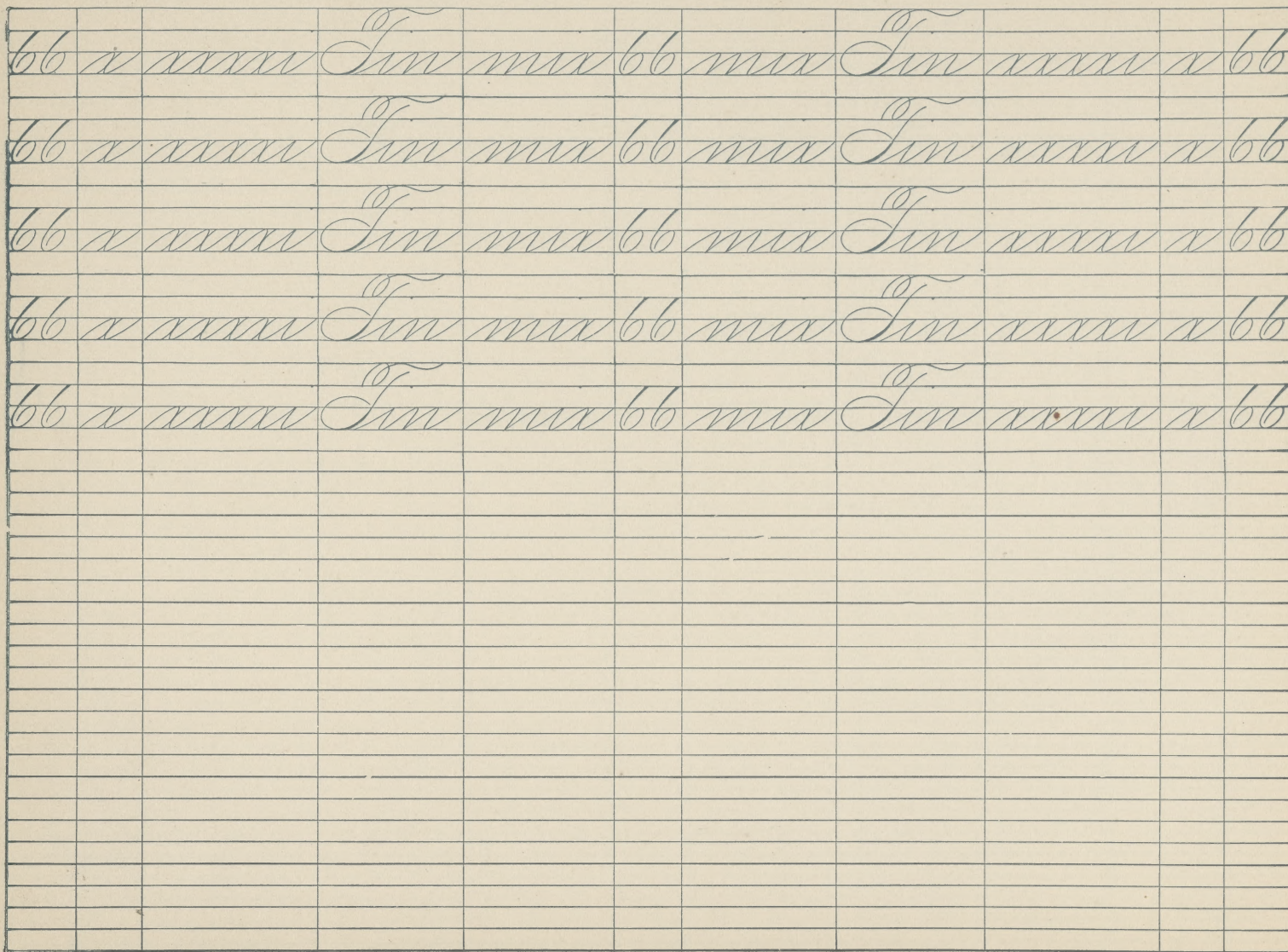
55 m me K now 55 now K me m 55

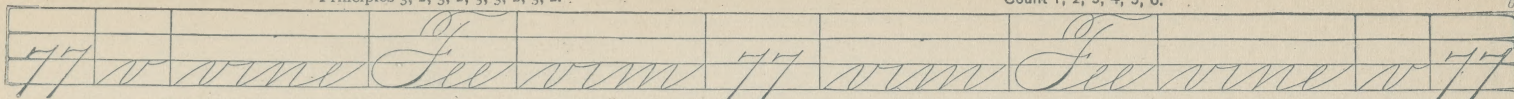
55 m me K now 55 now K me m 55

55 m me K now 55 now K me m 55



The *Capital Stem* part of *T* should curve more at the top than in the *A*, *M*, and *N*. Observe carefully the form of the *cap* or *finish* of the letter.





The upper part of the *oval* in the Stem of the *F* should merge into a compound curve, cross the Capital Stem and end $\frac{1}{3}$ space to the right. Finish with slight downward curve.



ss o ooooo P come ss come P ooooo o ss

Commence Capital *P* two and $\frac{1}{2}$ spaces above the base line, with an abrupt left curve, continue down to the center of the 2nd space, thence to the base line with right curve. Carry the oval part of the Stem up to the full height of letter, then down to the right, crossing the Capital Stem near the top, and again at the center.

ss o ooooo P come ss come P ooooo o ss

ss o ooooo P come ss come P ooooo o ss

ss o ooooo P come ss come P ooooo o ss

ss o ooooo P come ss come P ooooo o ss

ss o ooooo P come ss come P ooooo o ss

99 a aaa P wan 99 wan P aaa a 99

Make *B* similar to *P* down to the center of the letter, then form small loop crossing the Capital Stem at right angles with regular slant. Finish the letter with direct oval upon regular slant.

99 a aaa P wan 99 wan P aaa a 99

99 a aaa P wan 99 wan P aaa a 99

99 a aaa P wan 99 wan P aaa a 99

99 a aaa P wan 99 wan P aaa a 99

99 a aaa P wan 99 wan P aaa a 99

oo e e e e e e R men oo men R e e e e e e e oo

Make *R* like *P* down to the point where small loop crosses the Stem of the letter, continue to the base line with compound curve. Finish with right curve like small *i*.

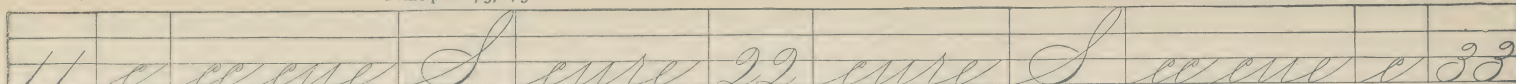
oo e e e e e e R men oo men R e e e e e e e oo

oo e e e e e e R men oo men R e e e e e e e oo

oo e e e e e e R men oo men R e e e e e e e oo

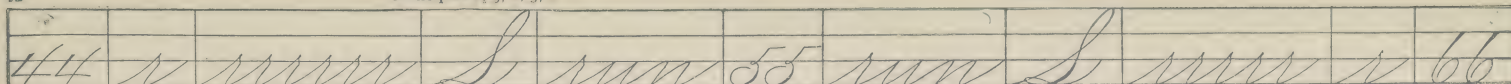
oo e e e e e e R men oo men R e e e e e e e oo

oo e e e e e e R men oo men R e e e e e e e oo

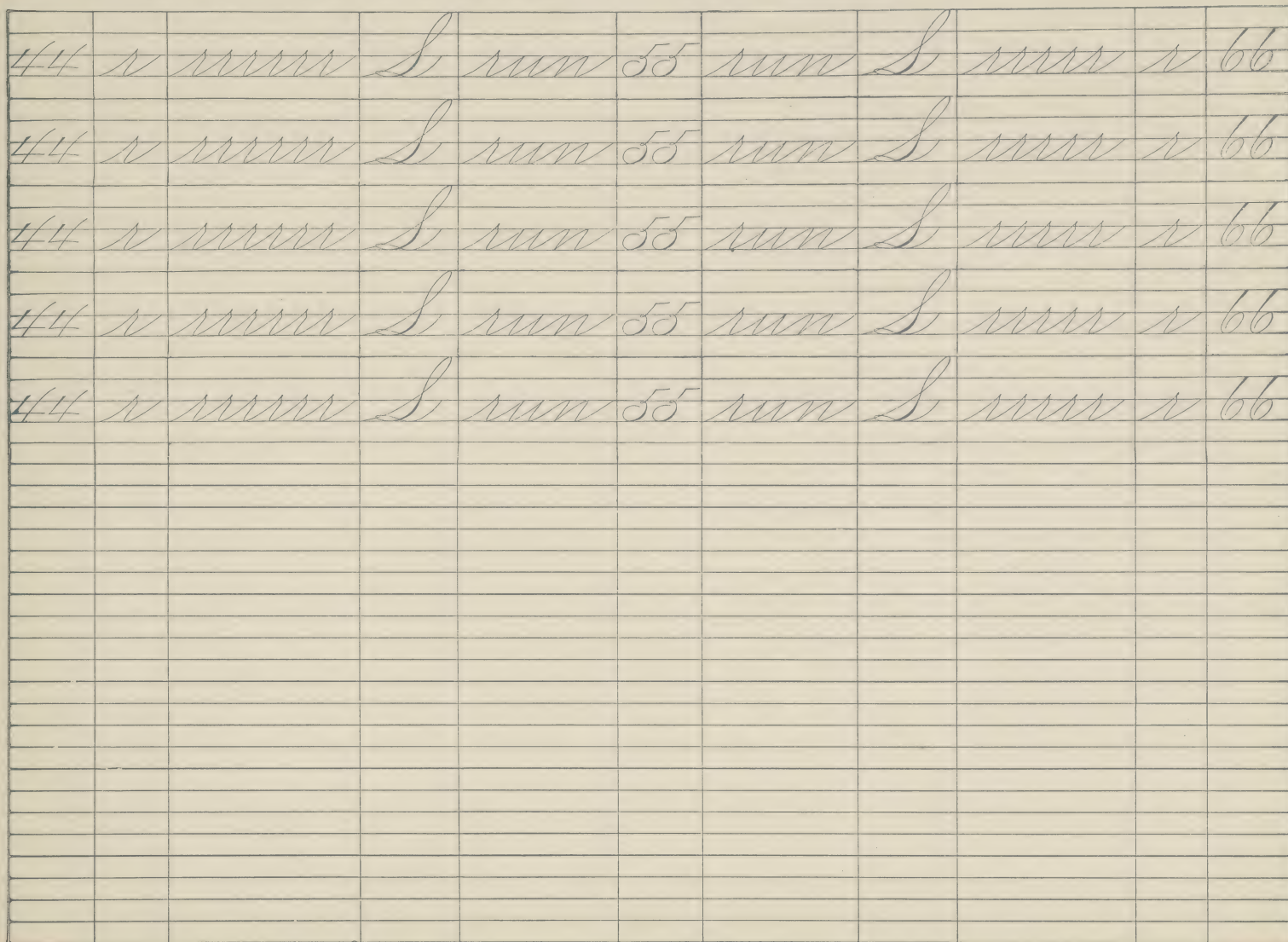


Cross the S at the center. Shade entirely below the crossing of the letter. The oval of the letter should be one and $\frac{1}{2}$ space in height.





Cross the *L* at the center. Shade below crossing. Make the *horizontal loop* $\frac{1}{3}$ space wide and one space long. Finish with right curve.



77 s sum G sure 88 sure G sum s 99

The crossing of the G should be at $\frac{1}{3}$ from the base line. Stem part of letter should be same height as oval. Shade as usual.

77 s sum G sure 88 sure G sum s 99

77 s sum G sure 88 sure G sum s 99

oo t tune I time 11 time I tune t 22

Observe that the upper part of the *Stem* in the *I* is a *right curve*. Finish the letter as usual where Capital Stem is used.

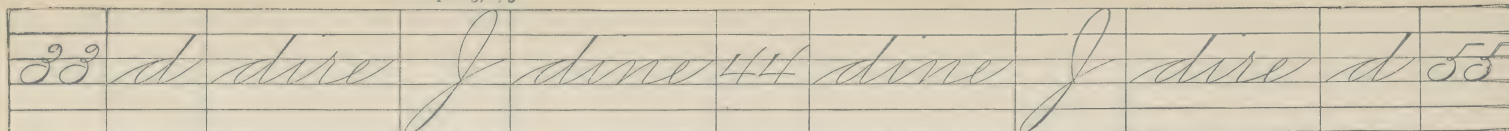
oo t tune I time 11 time I tune t 22

oo t tune I time 11 time I tune t 22

oo t tune I time 11 time I tune t 22

oo t tune I time 11 time I tune t 22

oo t tune I time 11 time I tune t 22



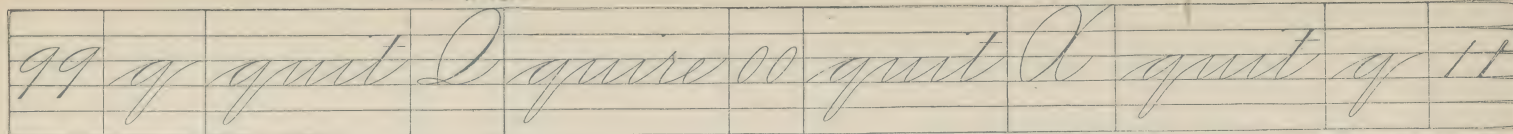
Make the *J* three spaces above the base line and two spaces below. The two crossings of the letter should be $\frac{1}{3}$ space above the base line. Width of oval above the line, *one space*. Loop below the line should be $\frac{1}{2}$ space wide and shaded.



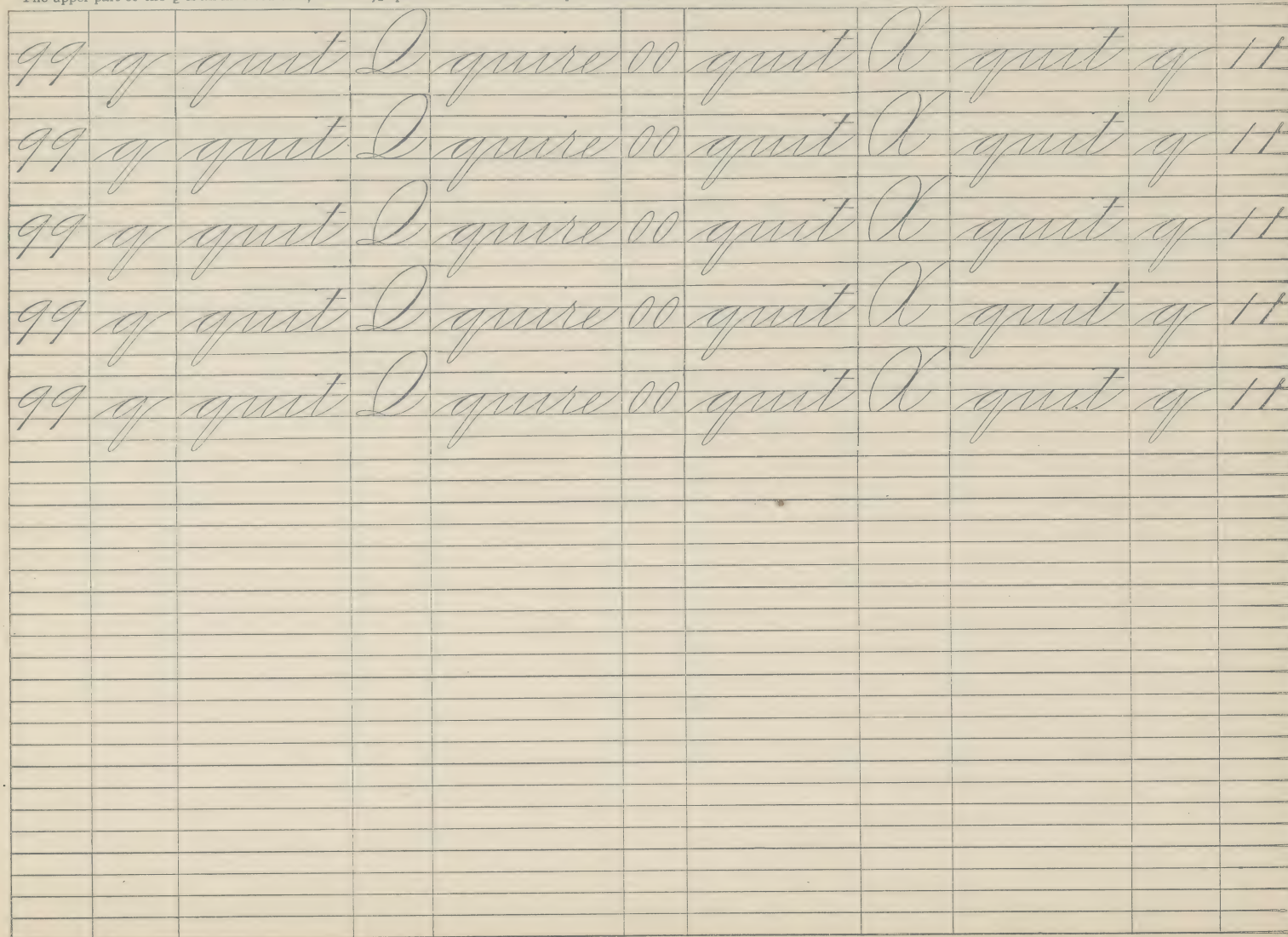
66 pr pun Z price 77 price Z pun pr 88

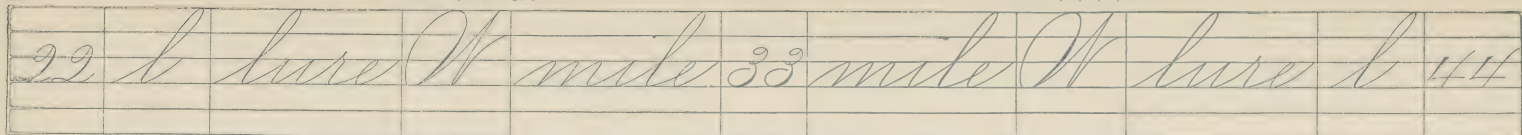
The upper part of the Z is a *reversed oval*, one and $\frac{1}{2}$ space wide at the center, and shaded like the first part of W. The small loop above the line, should be $\frac{1}{4}$ space wide, $\frac{1}{2}$ space high, and one space long. The loop below, should be $\frac{1}{2}$ space wide, and two long.

66 pr pun Z price 77 price Z pun pr 88
 66 pr pun Z price 77 price Z pun pr 88
 66 pr pun Z price 77 price Z pun pr 88
 66 pr pun Z price 77 price Z pun pr 88
 66 pr pun Z price 77 price Z pun pr 88

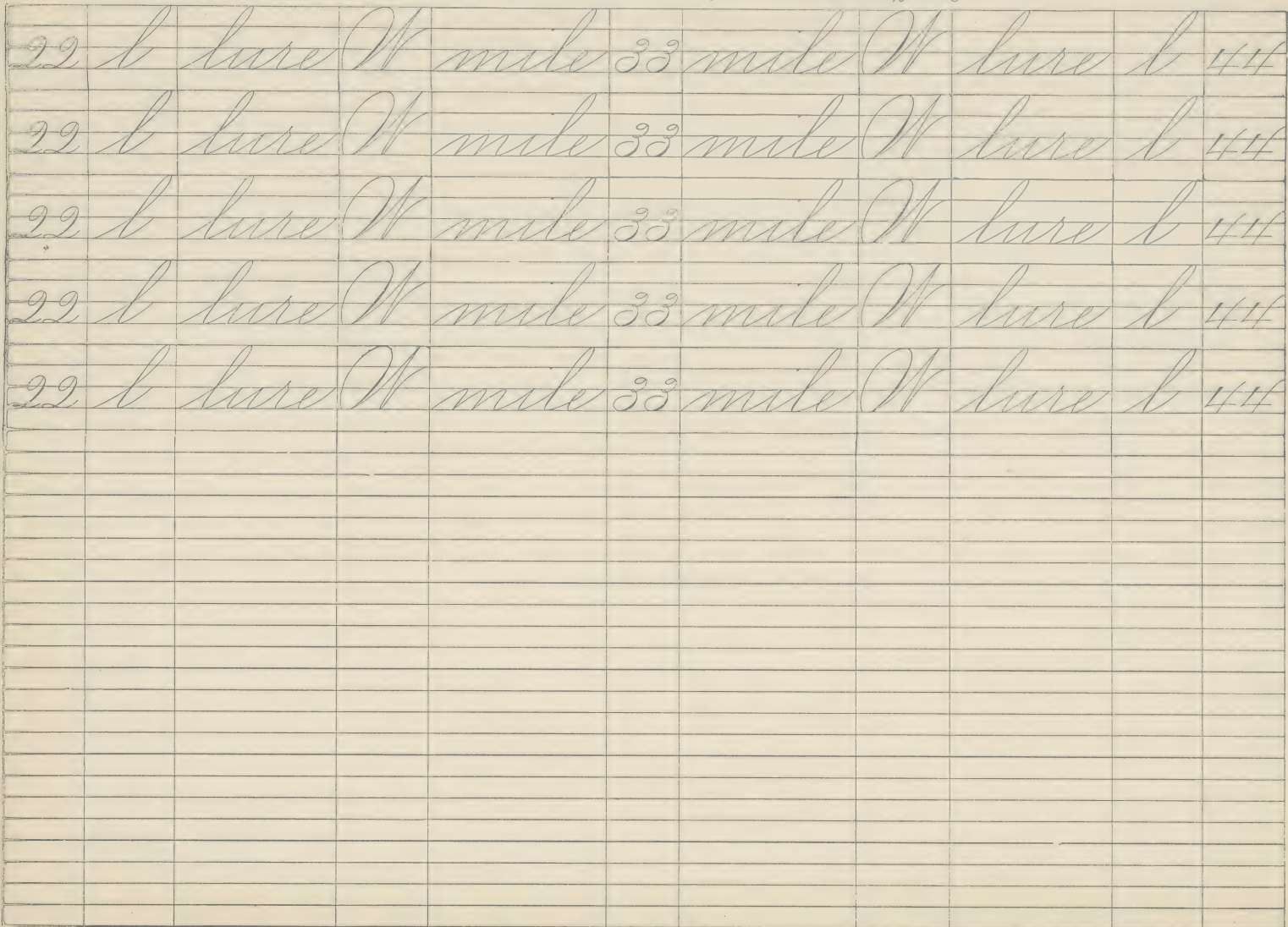


The upper part of the *Q* is an inverted oval, one and $\frac{1}{2}$ space wide. The small loop at the base, should be $\frac{1}{4}$ space wide, and one space long. The oval part of the *X* should be similar to *W*.





The first part of the *W* is similar to the *X* in form and shade. Width of letter at base line about two spaces. Finish the letter at $\frac{2}{3}$ its height.



Observe that the downward stroke in the *V* is a *compound curve* shaded heaviest at the center. Width of oval one and $\frac{1}{3}$ space. Finish the letter with compound curve two spaces in height.

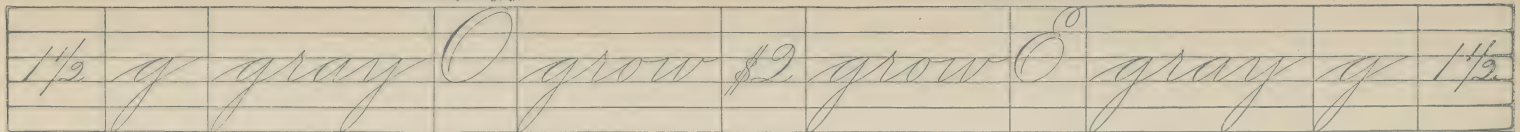
55	b	brine	V	hire	66	hire	U	hour	b	77
----	---	-------	---	------	----	------	---	------	---	----

55 b brine V hire 66 hire W hour b 77

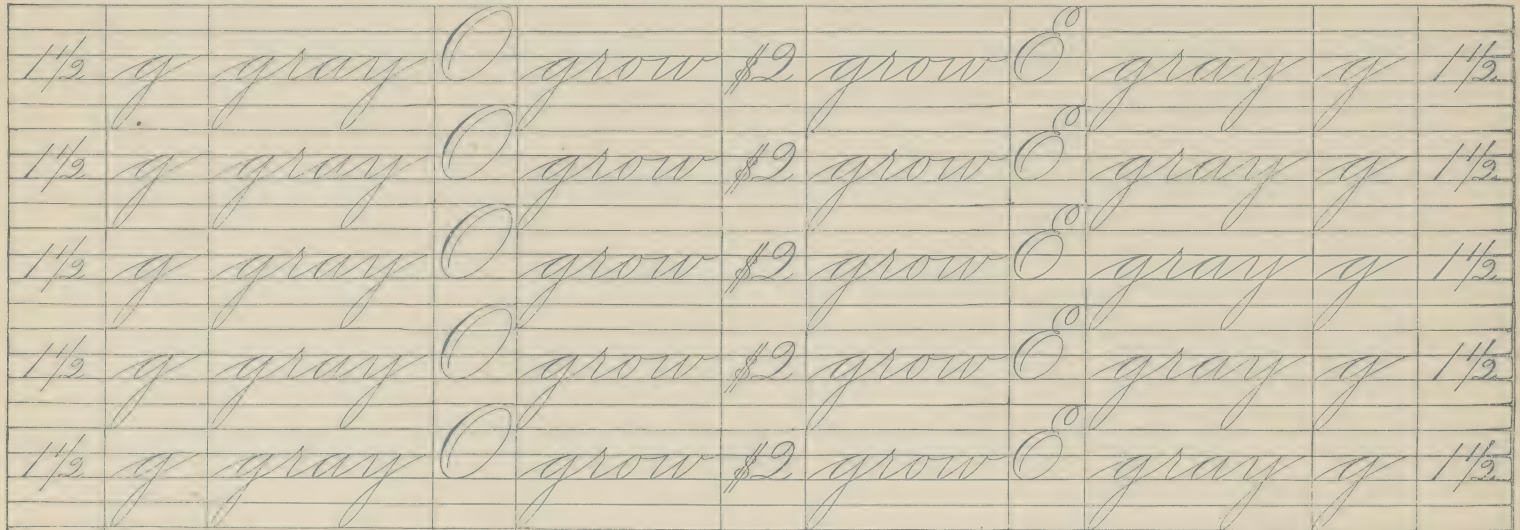
ss k keen Y find 99 find Y keen k oo

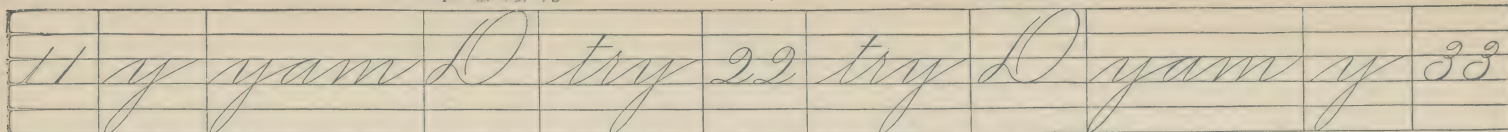
The first three strokes of Y are like the U. The 4th stroke extends below the base line two spaces, and forms the right side of a loop $\frac{1}{2}$ space wide. Finish like small y.

ss k keen Y find 99 find Y keen k oo
 ss k keen Y find 99 find Y keen k oo
 ss k keen Y find 99 find Y keen k oo
 ss k keen Y find 99 find Y keen k oo
 ss k keen Y find 99 find Y keen k oo

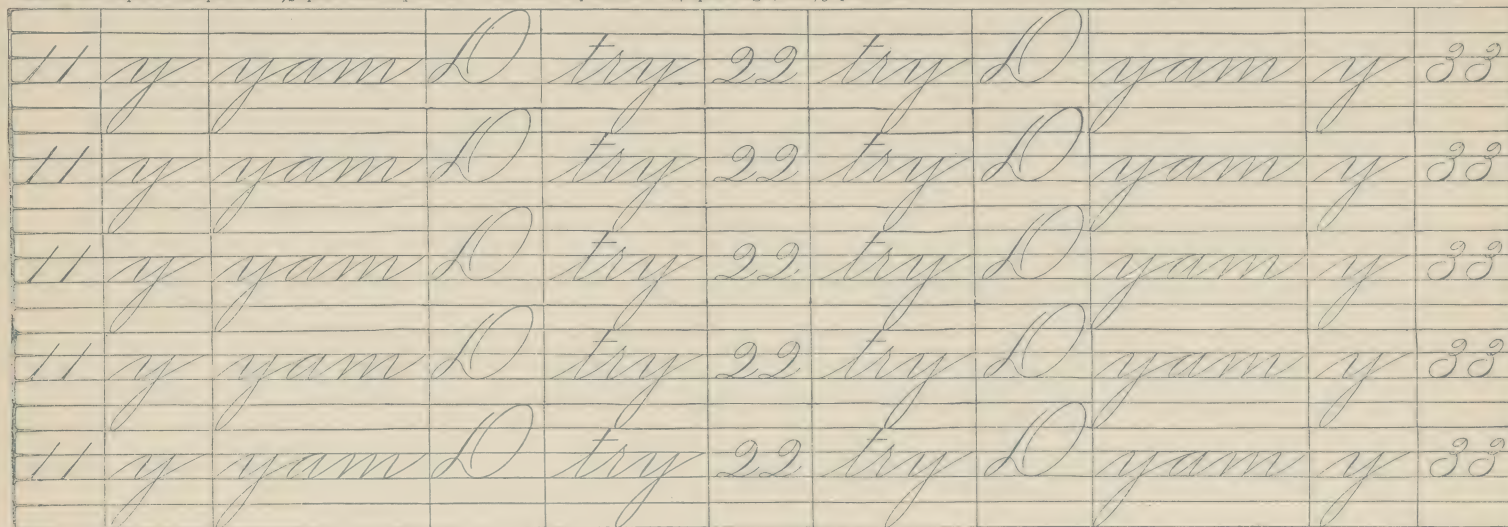


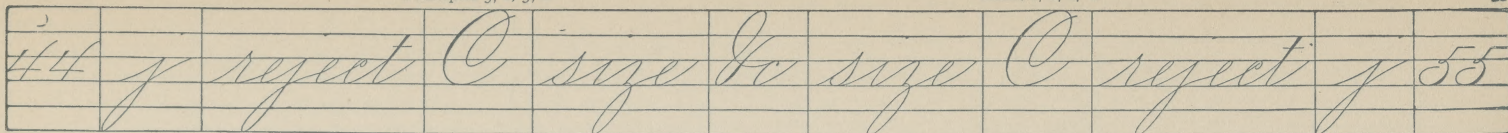
Shade the first downward stroke of the *O*. The distance between the two left curves of the letter should be about $\frac{1}{3}$ space, or $\frac{1}{6}$ the full width of the oval.



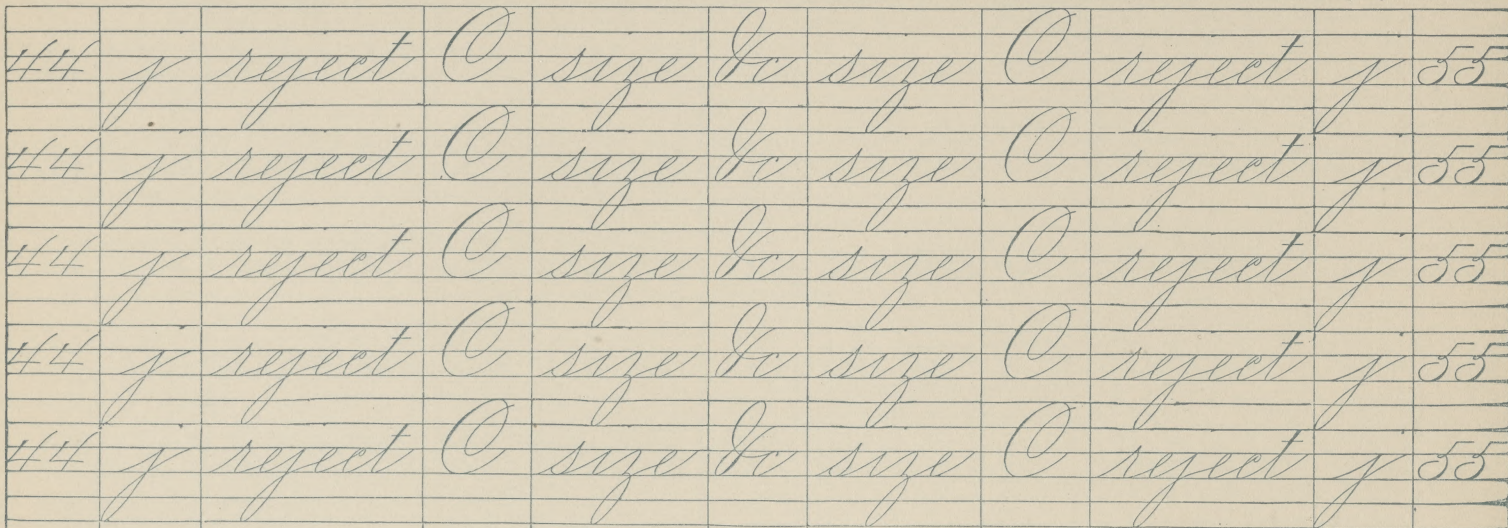


Commence Capital Stem part of *D* $\frac{1}{2}$ space from *Top Line*. The small loop should be $\frac{3}{4}$ space high, and $\frac{1}{3}$ space wide. The two left curves at $\frac{2}{3}$ the height of the letter, should be $\frac{1}{3}$ space apart.





Commence *C* $\frac{1}{4}$ space from Top Line, descend two spaces. The 2nd downward stroke should be shaded like the *C*. The 1st downward stroke divides the letter about equally at the center.



TO

Superintendents and Teachers.

In response to the many inquiries from teachers, as to *how* to use *Analytical Copy Books* and *Business Forms Books* in their schools, in order to produce the best results in writing, the author, W. W. Wilkins, submits the following course of study for a school year's work in these books:

Grade 1, No. 1 Elementary Analytical Copy Book.

" 2, " 1 Regular Edition Analytical Copy Book and No. 2 Elementary Analytical Copy Book.

" 3, " 2 " " " " 3 " " "

" 4, " 3 " " " " 4 " " "

" 5, " 4 " " " " 5 " " "

" 6, " 5 " " " " 6 Reg. Edit. " "

" 7, " 7 " " " " 1 Business Forms Book.

" 8, " 2 Business Forms Book and No. 3 Business Forms Book.

The Slant Line Penmanship Practice Blank, and the Copy Book Cover Blotter and Slant Line Gauge combined, should be used with every Copy Book.

The Analytical Writing Charts should also be used with each lesson, and in all grades up to the 8th, inclusive.

SECOND • METHOD

In case teachers prefer to use one Copy Book in each grade yearly, the author suggests the following plan:

Grade 1, No. 1 Regular Edition Analytical Copy Book for last half of school year.

" 2, " 2 Regular Edition Analytical Copy Book and Slant Line Penmanship Practice Blank.

" 3, " 3 " " " " " "

" 4, " 4 " " " " " "

" 5, " 5 " " " " " "

" 6, " 6 " " " " " "

" 7, " 7 " " " " No. 1 Business Forms Book.

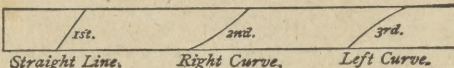
" 8, " 2 Business Forms Book and No. 3 Business Forms Book.

Analytical Copy Book Covers and Analytical Writing Charts should be used same as in first course of study.

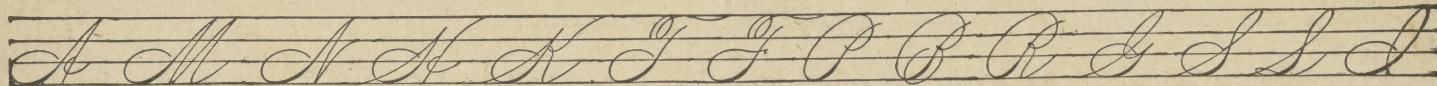
We have the following *Supplementary Nos.* of the Analytical Copy Books, which are not included in either course of study, and are *without tracing copies*. New No. 1, 1½, 2½, 3½, 5½ and New Elementary No. 2. These books can be used *with*, or substituted in *place of* regular numbers.

The copies in books 1 and 2 of this series, except the 1st line upon each page, are intended to be traced with *pen* and *ink*, or with pencil by the pupils.

The Three Principles of Letters.



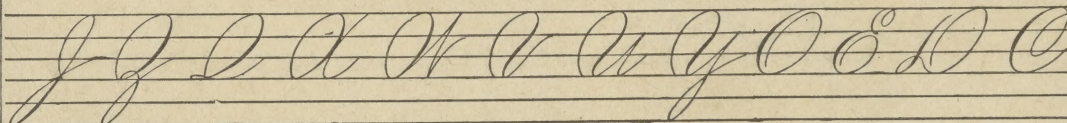
The teacher should place the copy upon the *Blackboard*, and explain the same *thoroughly* before the exercise in *writing*. Practice upon loose paper before using the book.



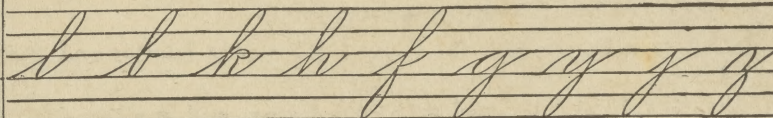
Capital Letters should be made three spaces in height. The small *u* is taken as the standard of measurement. The *Capital Stem* as it occurs in the above letters should be shaded *below the center*. The oval should be about $1\frac{1}{2}$ spaces in height.

POSITION.

Sit usually with the right side to the desk. Rest the arm upon the muscles near the elbow, and the nails of the third and fourth fingers.



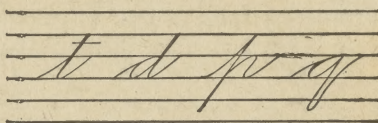
The small *i*, *o*, *h*, *k* and *f* extend three spaces above the base line and cross at $\frac{1}{2}$ their length. The small *j*, *g*, *y* and *s* extend two spaces below the base line. *Loop Letters* are $\frac{1}{4}$ space in width.



Keep the wrist clear of the desk. Let the holder point over the right shoulder. The arm must be at *right angles* with the book. The book should be parallel with the sides of the desk. If desirable, write in columns and keep time by counting the strokes in each letter.

Position and *movement* are essential to good penmanship, and should be *thoroughly taught*. Movement is divided into four classes: *Finger*, *Muscular* or *Forearm*, *Whole Arm* and *Combined Movement*. *Finger movement* is made by the use of the thumb and first two fingers. *Muscular movement* is made by contracting and expanding the muscles near the elbow when arm is in the correct position for writing.

The *t*, *d* and *p* extend two spaces above the base line. The *q* and *g* $1\frac{1}{2}$ spaces below the base line.



The thirteen *Small Letters* are each one space in height, except *r* and *s*, which are $1\frac{1}{4}$ spaces.

The *Muscular Movement* is adapted to *rapid business writing*.

Whole Arm Movement is made by the action of the arm from the shoulder.

Whole Arm Movement is used mainly in the formation of *Capital Letters*.

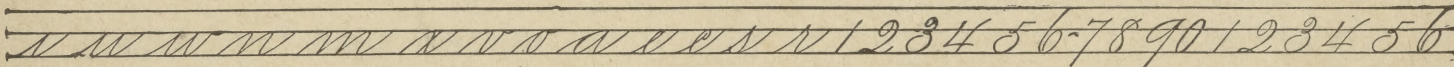
When this movement is used, the arm is raised from the desk and slides upon the nails of the third and fourth fingers.

Combined Movement is a union of finger and muscular movement, and is used by

most penmen of the present day. Too much *stress* cannot be placed upon *criticisms*. Place *probable faults* upon the *Blackboard* and have pupils compare them with *correct forms*.

Analyze each copy *thoroughly* before the *writing exercise*.

There should be *system* in the opening and close of each writing exercise. Monitors should gather and distribute the books. Each pupil should be provided with *blotter*, *good pen* and *ink*.



The small *u* is taken as the standard of measurement in regard to *height* and *width* of *Capital* and *Small Letters*. A space in *height* is the height of the small *u*. A space in *width* is the distance between the two downward strokes in the small *u*. All letters are formed upon a *slant* of 50 to 52 degrees from the horizontal to the right of the vertical. *Connecting Slant* varies from 29 $\frac{1}{2}$ to 35 degrees. The usual distance between small letters is $1\frac{1}{2}$ spaces, except in the *d*, *g*, *q* and *a*, where it is $2\frac{1}{4}$ spaces. The dot of the small *i* and *j* should be one space above each letter. Cross the small *t* $2\frac{1}{4}$ its height.